

the same point, move upon the same principles, to the same goal. I believe the painter and sculptor, though they may generally find, and do find, fitting subjects, or outlines of subjects, in history, poetry, or tradition, may claim the same privilege as the poet, and invent a story or fable for themselves: there is, however, so much scope for merit in the execution of painting and sculpture, that the artist may well be content so far to forego the honours of invention, as to take his subject from poetry, or other department of literature. Both painter and poet may deviate from individual forms, and from literal fact: both must raise and idealise their models, avoid accidental imperfections, and give us what *might be*, not what *is*,—the possible, not the actual. But, however these arts resemble one another, each has characteristics essentially its own, arising from the diversity of the avenues of sense by which they enter the mind, viz., ear and eye; and it is necessary, to a right understanding of the unity of art, that these differences be recognised and considered. Actions, or successional objects, are the constituents of poetry; bodies, or co-existent objects, of painting: the former occupies and operates in time,—the latter in space: the force of poetry is continuous and increasing: painting presents a momentary state, and is instantaneous in its effect. We must patiently follow the poet step by step, and be led by him with slowly increasing interest to the final catastrophe, up to which memory must be in full exercise, and indeed is indispensable to the intended result; whilst the painter, choosing that instant of action which is most important, and most suggestive of past and future actions and incidents, reserves all to the last, and depends entirely on the effect of a moment. Both, however, it should be observed, aim at unity of effect: to preserve the unity of his action the poet (and the novelist is often his imitator) frequently departs from the chronological order of events, and "hastens into the midst of things;" interweaving into the subsequent parts of the poem, in the form of episodes, an account of what had preceded in the order of time. I need not say that this was done by Homer in the Iliad, or that Virgil and Milton have followed his example.

In one or other of the two ways I have mentioned, all the arts produce their effect: music participates with poetry in the first, and sculpture and architecture with painting in the second. Each of them has its advantages and disadvantages, according to the subject: sometimes more is given in a dozen lines of poetry than as many pictures could contain; while at others one picture would communicate more than a hundred verses. Flaxman has given us at a glance, in his shield of Achilles, the sum total of many brilliant and widespread descriptions in the verse of Homer. Painting and sculpture, as far as they go, are a more complete execution or embodiment of a conception of material beauty than poetry: "in them," as Von Schelling says, "doubts of a perfection above the common measure, that might otherwise be heard, are met by the fulfilment; as that which in the idea could not be conceived, here steps embodied before our eyes." S. H.

LOCOMOTIVE ENGINES.—M. E. G. Leroy, of Paris, has just patented some improvements in locomotive engines, and in the means and apparatus to be employed for generating and condensing the steam to be employed therein. For condensing steam, it is proposed to employ a tube similar to that of the atmospheric railway, but of smaller dimensions, into which the waste pipe of the engine should lead, and thus effect the desired object. The water of condensation would require to be occasionally drawn off. *Claims.*—1. Generating steam in locomotive engines by the combustion of gases generated or produced in suitable apparatus detached from the engine, and supplied to the engine by pipes or otherwise. 2. The method described of condensing steam. —*Mechanics Magazine.*

* To be continued.

THE DECORATIONS OF MUNICH.*

I propose to describe the decorations of some of the principal buildings of Munich, more especially those parts of them connected with colour and ornament, which were the objects of my particular study.

Though a city of inconsiderable size, Munich has risen into importance almost entirely through the genius of its artists, fostered and encouraged by a prince enthusiastic in his love for art.

It is a glorious instance of what may be accomplished by the enterprise, perseverance, fine taste, and good judgment of an individual who has thus founded a series of monuments of so high a standard in art as to establish a renown familiar to all Europe.

In conceiving these grand works, the King, after arranging the plans with his architect, was accustomed to summon to his presence the sculptor, the historic painter, the builder, and the decorator, and then and there every one was made familiar with the task he would have to perform. The works show with what success.

The buildings most worthy of notice for their decorations are—the Church of St. Ludwig, the Allerheiligen Capelle, and the Basilica of St. Bonifacius, the Royal Library, the Hofgarten, the Glyptothek, the Pinakothek, the König's-bau, and the Festsaalbau.

In speaking of these I do not propose to describe any architectural peculiarities further than to make their decoration understood. It was with the view of improving myself in that branch of art that I went to Munich and made sketches; and I owe a grateful acknowledgment to Mr. Donaldson, the hon. foreign secretary of the Institute, for a letter he gave me to Professor Gartner, which much facilitated the object I had in view.

I shall commence with the

OLYPTOTHEK.

The Glyptothek, or Museum of Statues, was built for the ex-King Louis, when Crown Prince, by Leo Von Klenze. It is situated on the outskirts of the city, in the midst of a garden, which greatly enhances the effect of its architecture,—familiar, doubtless, to most of you. By the plan you will perceive that it is built in the form of a square. Entering by a portico of twelve Ionic columns, you arrive at a vestibule of chaste and simple character. The walls are in imitation of grey granite. On the frieze opposite the entrance is an inscription, that the "collection was formed and the building erected by King Louis." Over the door, on the left, is another to the honour of Von Klenze, the architect; on the right, another to the honour of Cornelius, the painter.

Passing to the left, you enter the halls devoted to the earlier specimens of sculptured art. The first of these is

The Egyptian Hall.—The walls here are stuccoed in imitation of deep yellow marble. The ceiling is ornamented with panellings containing enrichments in the Greek style, partly gilt, and relieved with rich colouring, the ground being principally white.

Only one part associates itself in style with the name of the hall, namely, the beautiful basso-relievo in a semicircular panel over the door—Isis discovering the body of her husband Osiris enclosed in a column,—symbolical of the birth of Art among the Egyptians,—and most beautifully rendered by Schwanthaler.

The Etruscan Hall is the next. Here the walls are stuccoed a deep red. The ceiling is a dome, with coffered panels richly ornamented, the ground being coloured, and the enrichments gilt. The floor in this and all the halls is formed of inlaid marble. Leading from this, you enter successively

The Halls of Athena, Apollo, and Bacchus.—The walls of these three halls are all stuccoed in imitation of verd antique marble. The ceilings are tastefully ornamented with plastic enrichments, finished in white and gold, relieved in parts with colour. These ornaments are made to illustrate appropriately the name of each hall: in that of Apollo are the symbols of the four cities of Greece most renowned

for art,—the Owl of Athens, the Pegasus of Corinth, the Sphynx of Sicily, and the Wolf of Argos.

The Hall of Niobe is the last of the series on this side of the building. The walls are polished stucco, in imitation of giallo-antico marble,—the ceiling white and gold.

We now arrive at the *Fest-saale*, or banqueting rooms—two noble apartments, intersected by a vestibule. They are not intended to receive works of sculpture, but rather as assembly rooms, grandly and ably illustrating all that inspired ancient artists, and originated their works,—rooms where the mind may be instructed and led to appreciate the relics of ancient art.

The first of these is called

The Hall of the Gods.—Here the painter, Cornelius, is the presiding genius: here he and his assistants have covered the ceilings and walls with a series of magnificent frescoes, illustrating the mythology and the heroes of Greece. Besides the pictures, are arabesques, combining with the subjects in delineating the seasons, elements, hours, arts, passions, &c., which it will be impossible for me to describe to you in detail.

The vestibule is painted with subjects of Prometheus and Pandora, showing their influence on mankind. From hence we pass to

The Hall of the Trojans—similar in size to that of the gods. Here the events of the Trojan war form the subjects of the grand frescoes, also painted by Cornelius, Zimmermann, and others: the arabesques, painted principally by Neureuther, assist in the illustration of the more important subjects. Leaving these magnificent apartments, we enter a series of halls containing specimens of sculpture of more recent date. First,—

The Hall of Heroes.—The walls are of greyish-coloured stucco; the ceiling being coffered, and finished white and gold, with blue in the grounds of panels. The next is

The Hall of the Romans.—This is the most richly ornamented of all the galleries containing sculpture. The walls are of stucco, in imitation of purple-coloured marble. The ceiling is arranged in three domes, separated by soffits, having octagon-shaped coffered panels in which are gilt flowers on a red ground. The rest of the ceiling is elaborately ornamented with arabesque enrichments in relief, finished in white and gold. The arched tympanums of the walls are also illustrated with bold arabesque ornaments.

The Hall of Sculpture, in coloured marble, and *The Hall of Modern Sculpture*, conclude this grand series of galleries. Here the walls of the first are light yellow stucco; of the last, light green. The ceilings of both are white and gold.

I have not dared to distract attention by alluding to the glorious works of sculptured art contained in these galleries; but I will call to notice the reasons of the architect, Von Klenze, for thus adopting the vivid colouring of the walls. He says, "Too great simplicity has prevailed in Italy and other countries in the treatment of museums, and the dull story has adopted does not at all suit ancient monuments: a certain richness of decoration is necessary, and deep colours should be used on the walls to make these antique statues appear to advantage."

THE PINAKOTHEK.

The pinakothek, or picture-gallery, is a large range of building, also designed by Von Klenze: it is of brick, with stone dressing in the form of the letter *h* laid horizontally. There is a colonnade on the south front, supported by a balustrade, on which is a series of statues of the most celebrated painters, by Schwanthaler.

The principal entrance is at the east end of the building: entering a vestibule of quiet style, you pass to the left up a handsome staircase, which leads to the Hall of the Founders, the first of the series of nine grand rooms, leading in perspective through the whole length of the building. These contain the larger paintings of this grand collection. They are all lighted from above, and are each 50 feet high and 40 feet wide, varying in

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